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# THE ART OF NEW ORLEANS



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# THE ART OF NEW ORLEANS

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# The Art of New Orleans

AMY R. ARCHINAL • ARTHUR KERN • ANDREW S. BASCLE • IDA KOHLMAYER  
JACKIE BISHOP • JOHN H. LAWRENCE • EMERY CLARK • SHIRLEY RABE MASINTER  
SANDRA RUSSELL CLARK • BUNNY MATTHEWS • GEORGE DUREAU  
GROVER E. MOUTON III • RANDY ERNST • STEVENSON J. PALFI • ALAN GERSON  
WELLINGTON REITER • DOYLE GERTJEJANSEN • JOSEPHINE SACABO  
ROBERT GORDY • STEVE SWEET • ANN HORNBACK • TERRY WELDON  
RICHARD A. JOHNSON • EDWARD WHITEMAN

2 June through 22 July 1984

**Southeastern Center for Contemporary Art**

Winston-Salem, North Carolina



# Foreword

The Art of New Orleans is the first exhibition in a series which will highlight the art being produced in major southeastern cities. One city per year will be highlighted over the next few years and featured in SECCA's exhibition program.

We are very pleased to begin this series with an exhibition of artworks from New Orleans. New Orleans is a city with a very special character and flavor. It will be interesting to see if the art in this exhibition reflects the flavor of the city.

In researching the shows in this series of exhibitions a SECCA curatorial staff member will visit individual cities and work with galleries and museums in that city to locate a wide variety of artists living and working there. Lee Honsley, an associate curator at SECCA, visited New Orleans and was responsible for researching The Art of New Orleans exhibition. He was greatly assisted by the following galleries: Arthur Roger Gallery, Tilden-Foley Gallery, Aaron Hastings Gallery, Galerie Simonne Stern, Morio Villo Gallery and Galerie Jules Loforgue. We are indebted

to these galleries who assisted in the research. We would also like to express our gratitude to the artists themselves who have agreed to participate in this exhibition. Also our gratitude goes to Don Morsholl, the director of the Contemporary Arts Center, for his assistance and the introduction in this catalogue. Another aspect of the city exhibition series is the travel of the exhibition back to a host institution in each of the cities highlighted. This allows SECCA to develop additional contact with art institutions throughout the Southeast. This also allows for the host institution to provide its patrons with an "outsider's" view of art being produced in their city.

SECCA is pleased to present the inaugural exhibition, The Art of New Orleans, and the city series as a whole. We are sure each exhibition in this series will make a major contribution to our exhibition program because of the fine art being produced throughout the Southeast.

Vicki C. Kopf  
Curator

# Introduction

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With the growing importance of the arts in New Orleans, attempts to categorize artists into a New Orleans school or style are often made. What is unique about the "Art of New Orleans" is the freedom of expression that it exhibits.

Just as the city enjoys a reputation of being composed of many diverse cultures and traditions, the arts community is equally complex. There exist numerous artists that draw from the rich, somewhat decadent and slightly erratic local environment. Through these artists' eyes, we are allowed a personal look at the inhabitants and architecture of this city. Paraded before us are hustlers, strippers, neighborhood legends, politicians, drag queens, and local history.

There is an equally large number of artists whose work is independent of these influences. Surprising to many is the wealth of artists that lean to abstraction in New Orleans.

It is this well-seasoned mix that gives the "Art of New Orleans" its flavor.

Long known for its heritage of original music, literature, architecture, and cuisine, New Orleans stands ready to be recognized as a major American center for the visual arts. Artists are enjoying the benefits of working in a city that now has a tradition of supporting contemporary artists. This tradition began with the founding of the Arts and Crafts Club of New Orleans in 1922. The club was dedicated to the promotion of modern art and its school and exhibition showroom was a focal point of intellectual activity in the city during the 1920s and 30s. After its demise in the 40s, a new support system began to evolve in the form of the commercial gallery.

The early galleries: 331, Downtown, Glade, and Simone Stern set the precedent of professionally presenting and

promoting the work of New Orleans' artists. Developing simultaneously was a community of patrons who have remained primarily interested in collecting works by New Orleans' artists. Local corporations have joined this movement by establishing important contemporary Louisiana collections.

The Orleans Gallery, an influential artists' cooperative founded in 1956, made artists aware of their ability to shape the arts community and introduced many to the non-artistic skills needed to become successful. While the Orleans Gallery closed its doors in the early seventies, some of its pioneering spirit was translated into the founding of the Contemporary Arts Center in 1976. During the past seven years the CAC has worked to increase the support of local artists begun by the early galleries and to stimulate new artistic activity in the community.

In response to a desire to showcase Louisiana artists during the College Art Association's National Convention in 1980, "Louisiana Major Works" was born. It was this exhibition, coordinated by the artists, that gave the arts community a true sense of identity. This year, "Louisiana Major Works" will be exhibited at the 1984 World's Fair. The receptivity of the fair to having a contemporary art exhibition as an important part of their program reflects the respect that artists enjoy in New Orleans.

Having built a solid base of support in their own community, the artists now look for broader recognition. New Orleans thanks SECCA for being one of the first to help them with this goal.

Don Marshall  
Director  
Contemporary Arts Center  
New Orleans



## Amy R. Archinal

Automatic drawing is integral to my work. I have found etching papers to be incredibly sensitive to paint and receptive to gestural manipulation and shaping as well. Shapes from the initial drawings are often realized in sculptural form. Taking Gorky's approach of automatic drawing a step further, I manipulate the painted surface of the paper. The two-dimensional paper surface is first painted, front and back, as I believe color to be the most important element of my work. Sculptural form and color I feel are mutually enhancing, and should not be isolated from one another. That is why I have chosen to create sculptural paintings.

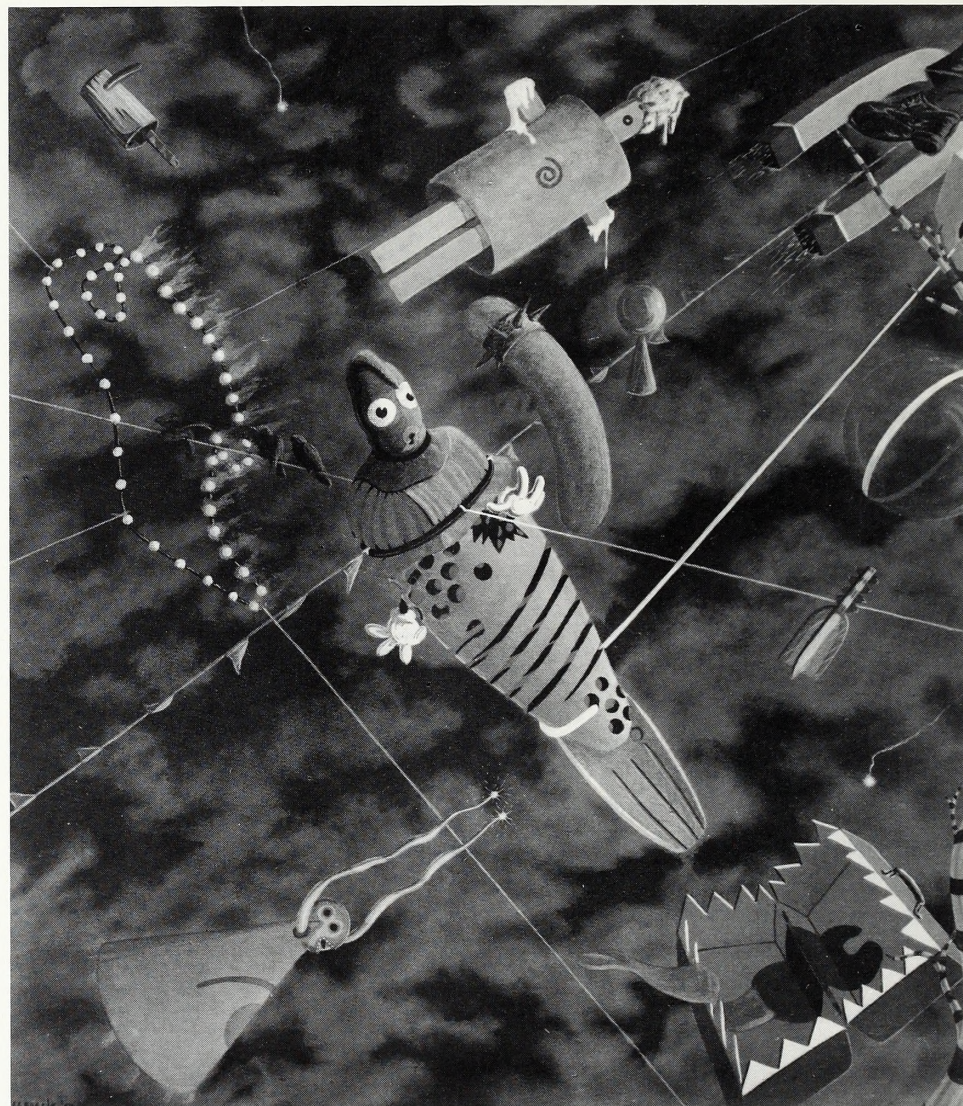
RE-RABBIT





## Andrew S. Bascle

—humor backed by a somber reality—  
Terrington Calas in *The New Orleans Art Review*



HOOKED





HURRICANE BRUNCH

Jackie Bishop



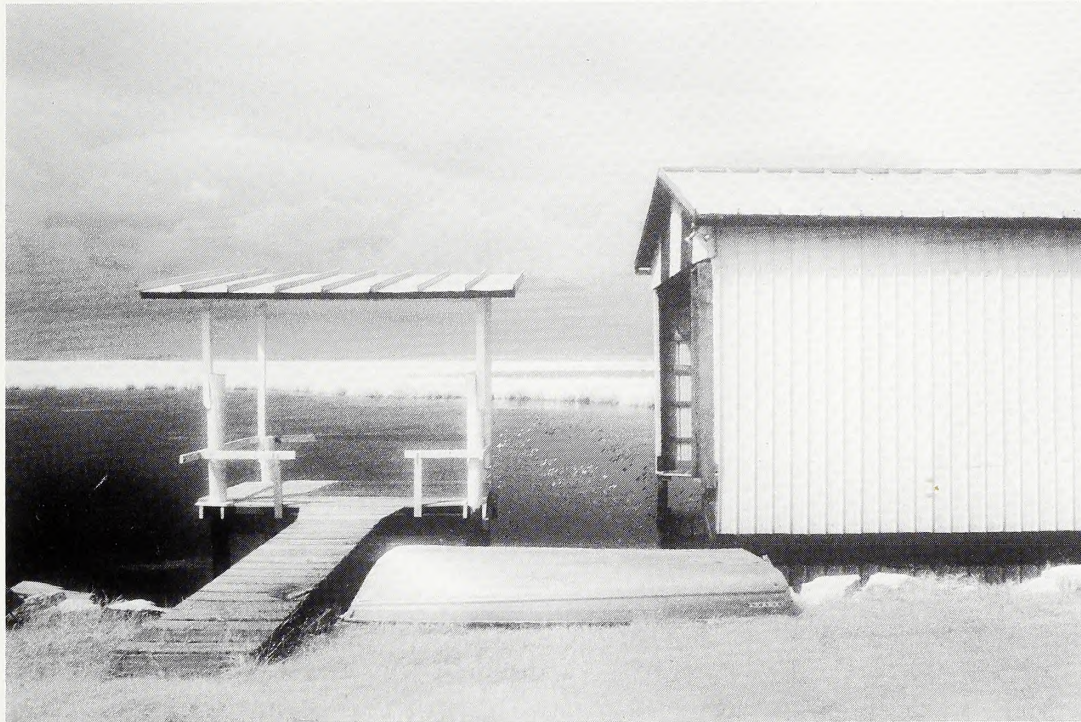
## Emery Clark

My recent work, drawings and silkscreens of sites focus on the environment and the particular qualities of color and light of the chosen site in order to emphasize and share these perceptions; my work has expanded from introducing color and light into a given environment to also monumentalizing these qualities existing in nature.

WATER'S EDGE







LOUISIANA DREAMSCAPE

## Sandra Russell Clark

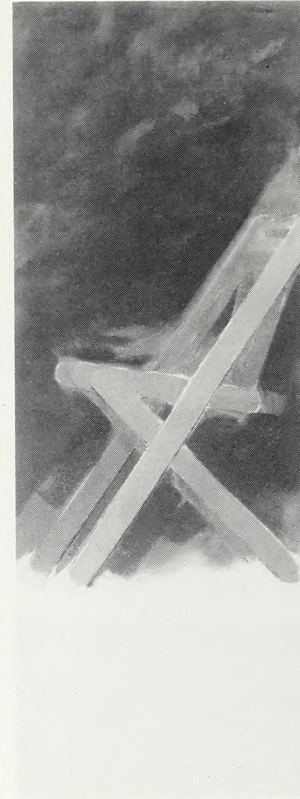
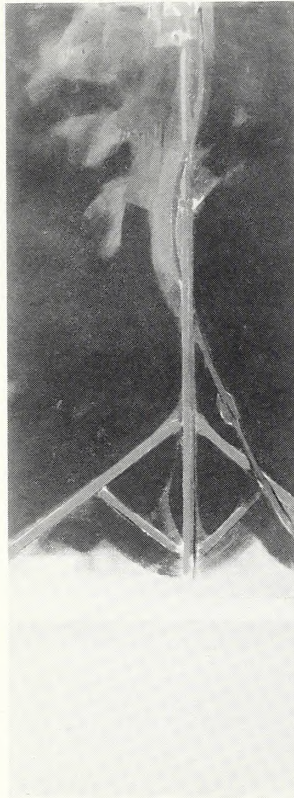
New Orleans' photographers such as Laughlin and Belocq are romantics and I feel I blend with that tradition. Being a self-taught photographer, I am not bound by the journalistic technique or point of view so often expressed by other photographers. The technique of handcoloring gives me the freedom to express my subject matter in a romantic mode, capturing a surreal feeling by my restrained and personal choice of color. If I were to photograph in color, it would be too real. . . it would no longer be what I see or feel about the subject. Coloring gives me a choice about what I want a scene to look like and how I feel about it.

After living in New York for a few years, I returned to Louisiana and began a new series. "Louisiana Dreamscapes" comes from

the thoughts and images which pass through my mind reflecting the beauty and mystery of the state. Each photograph in the series depicts a Louisiana landscape and its interrelationship with the images I choose to be part of the scene. Handcoloring the image allows the viewer to 'feel' the landscape. One knows that the landscape doesn't look that way while thinking that it would or maybe should, yet it's close enough that it allows an added dimension of surrealism.

Although these pieces must be considered landscapes, I realize it is my composition of the space and images and not necessarily the landscape which has been photographed. The work expresses a space that has a mysterious quality, a peacefulness perhaps, created by the way the images are placed within the frame of my camera.





B.J. ROBINSON

## George Dureau

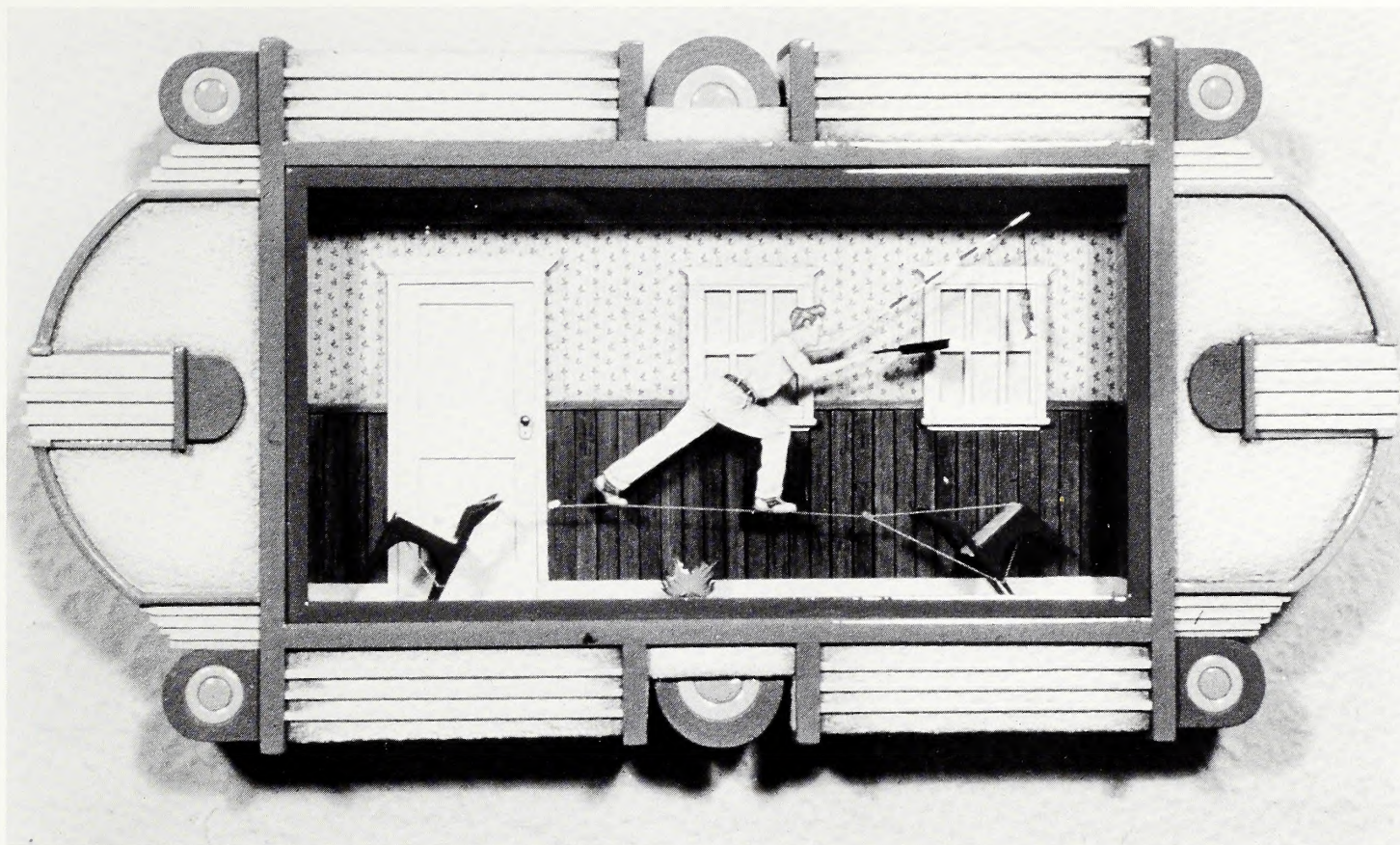
My work in painting, drawing, and photography, with few exceptions, centers on the portrait. Although the larger compositions may take an allegorical or even narrative form, and the more casual works in photography may seem candid or spontaneous, most are impelled by the observed character or predicament of the subjects.

The story, or pretext, for the piece may be something I know of the subject's life, or it may be some experience of my own; it then becomes my task to build a dramatically satisfying and aesthetically self-contained work.

I have, over the years, lessened the compositional tricks I am willing to employ, as I became more certain of the authority of my portraiture. Transforming and applying my 50s abstract expressionism, since the early 60s I have painted people with ever increasing drama, scale, and condor.

Because of my inclination to remain in my hometown, observing and recording the same people over a long period, I have sometimes been likened to southern writers. This patient study, while painfully out of step, when practiced in a tourist port city such as New Orleans, provides the matter for a more universal body of work.





FAULTY TENDENCIES

## Randy Ernst

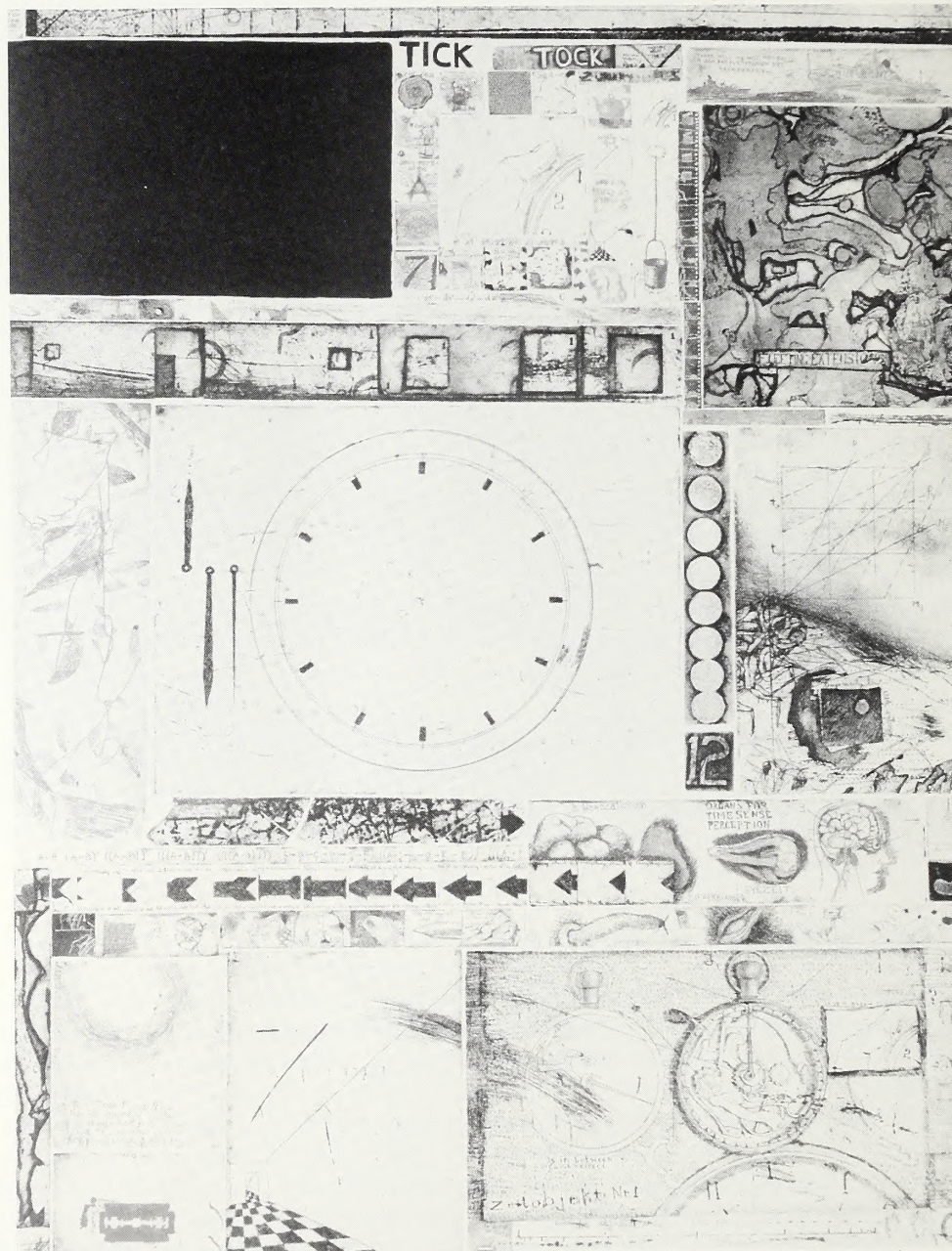
The central element of my work is ironic contrast. This is evident in the form it takes on and in the content of its narrative. My constructions usually have an exterior inspired by the industrial design and Art Deco architecture of the late 20s through 40s—vacuum cleaners and toasters—W.P.A. overpasses, corner groceries and gas stations. These forms create a false impression of pristine, decorative prettiness and a deceptive feeling of upward movement. This is completely apposite from what's inside, which is dark, perverse and devious. Here I like to zero in on the faults, mistakes and imperfections in human nature and society.

Although the action is supposed to be humorous, it also has an aspect which is very dangerous and detrimental. There is a thin line between what is perceived as safe and what is dangerous, creating tension. The viewer is faced with a stage in the action which is in between the beginning and the end and must fill in the blanks, determining whether the outcome will be disaster or relief. Because the pieces are highly theatrical, they point out the artificiality and role playing of daily life, repeating the contrast between facade and interior.



## Alan Gerson

My work is about infarmation. It is a visual metaphor for the fractured nature by which we must necessarily see the world. There is no point at which the "whale" reveals itself to us. Our perception is always incomplete. This is why everything is sa sad but funny at the same time.



TIMEPIECE



## Doyle Gertjejansen

I try to approach the works as events, or equivalents of events, that stand by themselves as initiators of experience, as opposed to metaphors, symbols, or descriptions of the familiar.



BLUE DANCING

## Robert Gordy

These heads try to project a strong sense of encounter.



MALE HEAD



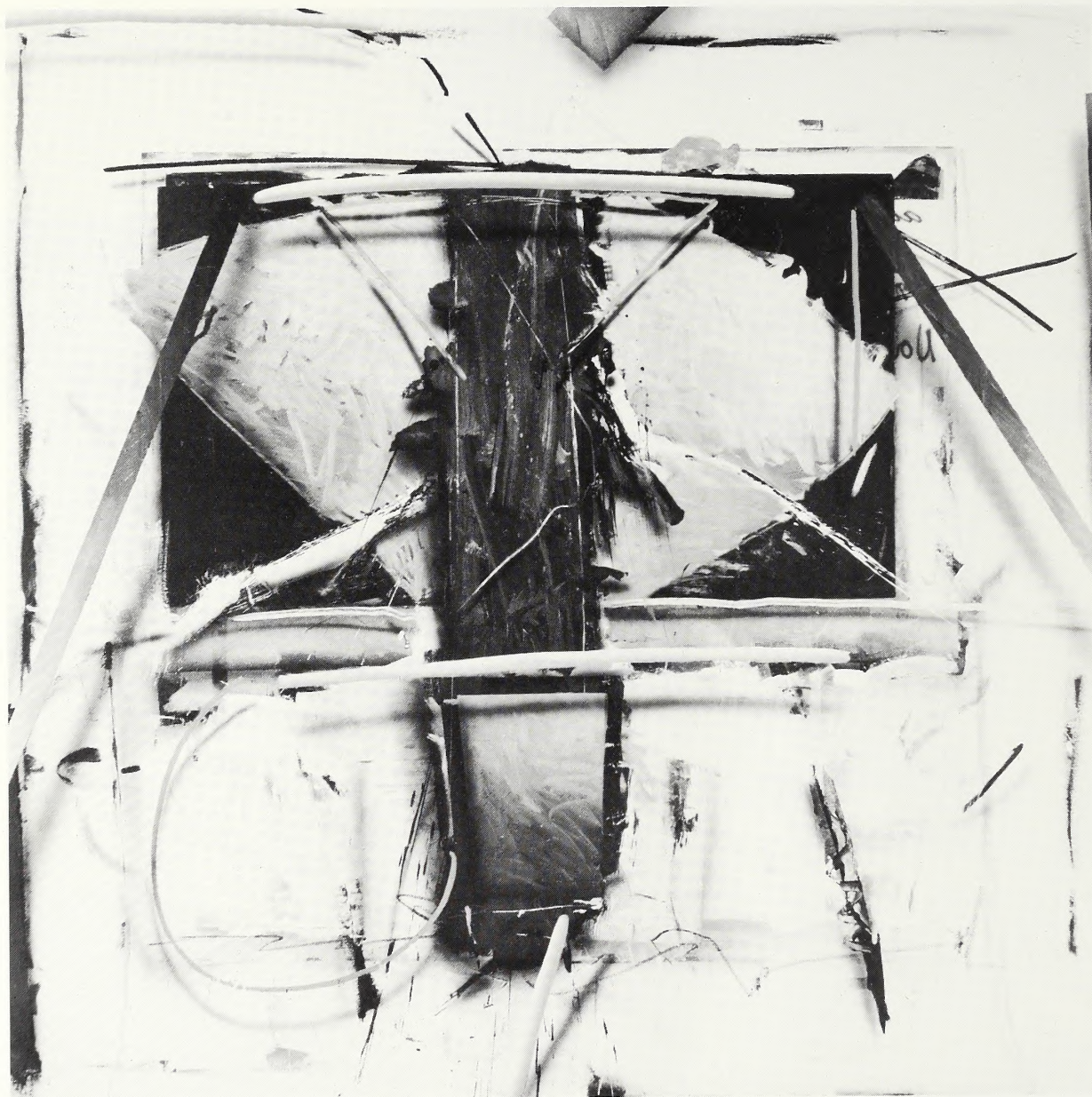
## Ann Hornback

I think of my paintings as being similar to poems. There is the obvious level, which frequently involves a play on words, and is easily accessible to the viewer. A little less obvious is the second level, the action level, in which some small drama unfolds. The intent viewer will discover still another level, the symbolic level, which, when interpreted, reveals the underlying feelings of the artist which gave birth to the painting. My work is autobiographical in a symbolic way. It is not funny; it is absurd.



PUTTING ON THE DOG





BLUE DIAMOND

Richard A. Johnson





JUGGLER

Arthur Kern

"vide et crede"





Ida Kohlmeyer

CIRCUS SERIES 84—20





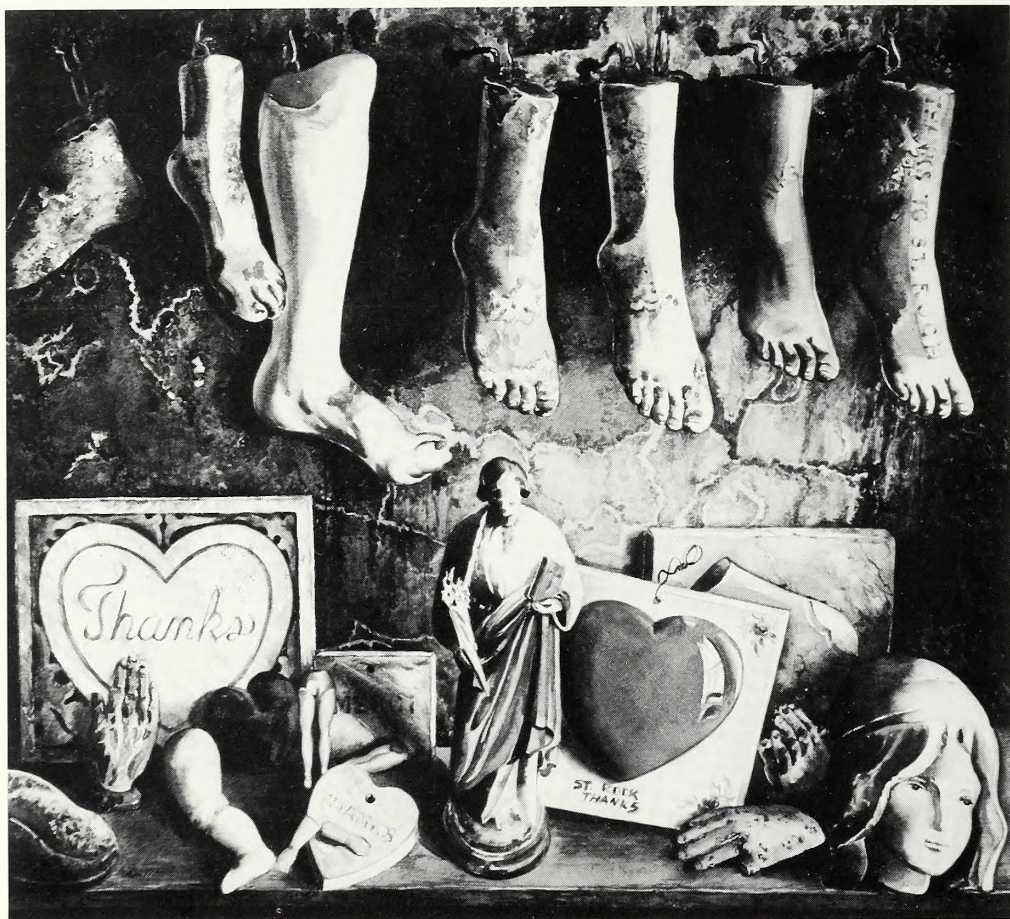
FLOODED FIELD, OUACHITA PARISH, LOUISIANA

## John H. Lawrence

The photographs I make are concerned with the application of a vision, of an order, rather than the description of subject. The intention is to impart a comprehension, not only of what the lens sees and the film records, but what the heart and the mind feel. They are analyses of subjects and synthesis of experiences and emotions, and therefore, reaffirmations of what already exists within.

Though the instantaneous delight of apprehension can never be fully realized in any tangible form, this is what the print must attempt to convey. The relationship of that revelatory moment to any individual's life must be different than that of my own—not necessarily dissimilar, but different nonetheless.





HOMAGE TO ST. ROCH

## Shirley Rabé Masinter

My art is New Orleans, my life and my city. I paint and draw scenes and subjects that have been and are a part of me and my life. My work often celebrates the overlooked, old neighborhoods where I was born and lived through my early years. My work is also influenced by our native holidays and our unique customs.

My images are a reflection of remembering and have for me strong emotional ties.

When I start a work or idea I sometimes paint or draw directly from life. However, I also do quick pencil sketches and I often do detailed pencil renderings; for reference, I take photographs. Eventually, the finished work is a combination of all these things with changes taking place after recollections, with elimination and replacement as the work proceeds. Usually I start a work with great energy and it proceeds at a good pace, then, there is always a difficult phase or struggle and gradually it is resolved and the work is completed.





ADAM AND EVE

## Bunny Matthews

These are part of a continuing series on love.



## Grover E. Mouton III

I am concerned with investigating two environmental aspects of urban design. One aspect has dealt with the investigation of a "sense of place" in urban design and theory. The second part of the concept has been on investigation of the liberating effects of nongravity environments. This latter aspect has to do with the postulation of conditions and the resultant forms of experimental situations that are defined by the limitations of three-dimensional orientation in a weightless (zero gravity) zone.



PALM TREE IN SPACE





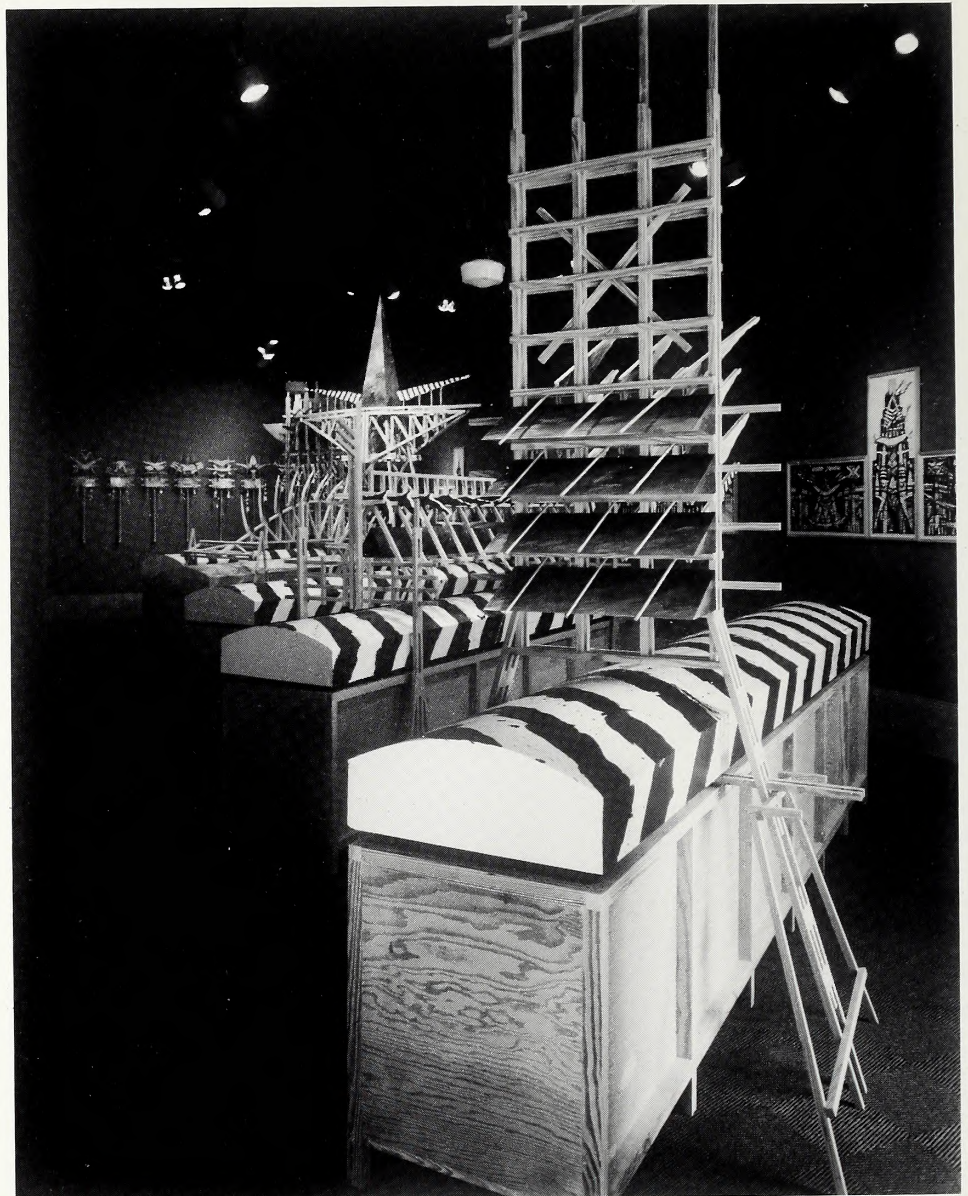
PIANO PLAYERS RARELY EVER PLAY TOGETHER

Stevenson J. Palfi



## Wellington Reiter

My work is often about, and informed by, architecture. This involves not so much the stuff of which that architecture is made, but instead, concerns the more elusive understanding of what makes places rich in meaning and how this is established conceptually. My art attempts to speak to some of these issues, being free of some of the constraints of architecture.



RITUAL AND RESPONSE, Installation, Arthur Rager Gallery, 1983





DESIRE

## Josephine Sacabo

These photographs are the product of invaluable chance encounters on the streets of the French Quarter—a sanctuary and an inexhaustible source.

I acknowledge an enormous debt of inspiration to my subjects and to Boudeloire, Cortier-Breeson and Robert Fronk.



## Steve Sweet

ELIZA GANARD







COLLAR STONE/B.G.

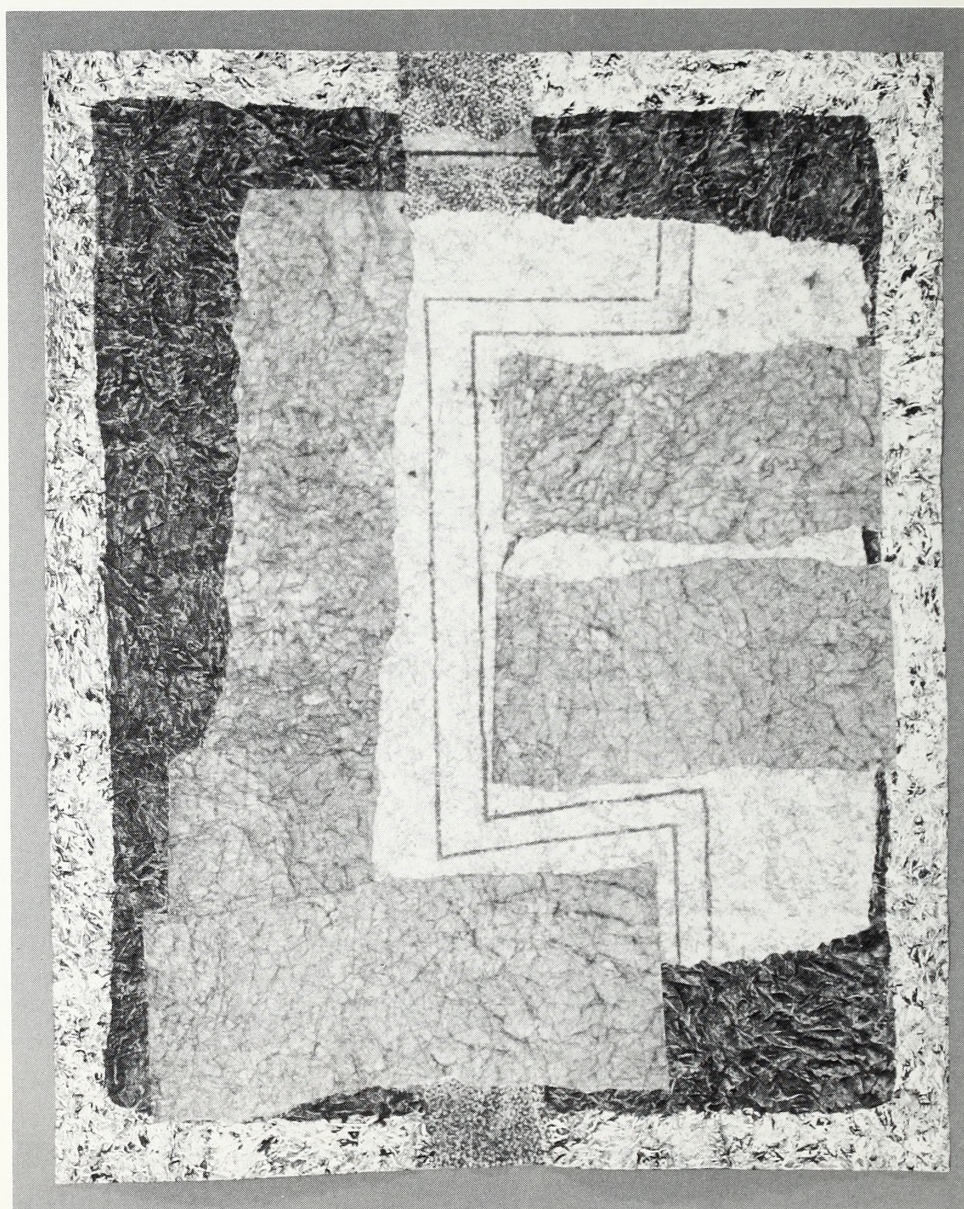
## Terry Weldon

The nature of my work is to strike the chords of primordial response through color and textural impact.



## Edward Whiteman

My preference to work on paper rather than other surfaces grew out of a desire to "become part of the surface" and give it a personal history before committing myself to an image. Paper, with its flexibility, offers me the opportunity of "getting into" my material before the process of drawing begins. This "getting into" the paper is done by various means, wetting, crumpling and scrubbing. The paper produced an immediate history of lines, paths, veins, etc., which then creates an imagery and technique which are inseparable.



A DIFFERENT PLACE



# Checklist of the Exhibition

Dimensions given in order of height, width, depth.

\*Work reproduced in catalogue.

## Amy R. Archinal

- \*1. **RE-RABBIT** 1983  
Mixed medio on rog paper  
32 x 20 x 9 inches
- 2. **TANGERINE INTERIOR** 1983  
Mixed medio on rog paper  
36 x 30 x 12 inches

## Andrew S. Bascle

- \*3. **HOOKED** 1983  
Acrylic on convos  
21-1/2 x 18-3/4 x 2-1/2 inches

## Jackie Bishop

- 4. **BEACH BUTCHERY** 1983  
Acrylic on linen  
36 x 48 inches
- \*5. **HURRICANE BRUNCH** 1984  
Acrylic on paper  
14 x 29 inches

## Emery Clark

- \*6. **WATER'S EDGE** 1983  
Pastel, color pencil and silver print  
60 x 40 x 2 inches
- 7. **COLORFIELD BEACH—SUNRISE** 1983  
Pastel, color pencil and silver print  
41-1/4 x 33-1/2 x 2 inches

## Sandra Russell Clark

- \*8. **LOUISIANA DREAMSCAPE** 1981  
Black-and-white infrored photograph, toned and  
hondcolored with oils  
16 x 20 x 1-1/2 inches
- 9. **LOUISIANA DREAMSCAPE** 1983  
Block-and-white infrored photograph, toned and  
hondcolored with oils  
16 x 20 x 1-1/2 inches

## George Dureau

- \*10. **B.J. ROBINSON** 1980  
Oil on convos  
76 x 107 x 2 inches
- 11. **BIG BAD BUNS** 1978  
Charcool on convas with oil gloze  
76 x 47 x 2 inches

## Randy Ernst

- \*12. **FAULTY TENDENCIES** 1982  
Mixed Medio  
8-3/4 x 16-1/2 x 2 inches  
Looned by Rosolie Ramm
- 13. **KEEPING 'EM CORNERED** 1982  
Mixed Medio  
11-1/2 x 10-1/2 x 2-1/2 inches  
Looned by Jockie Bishop



**Alan Gerson**

14. **DEAD MAN'S HAND TO DROMEDARY** 1983  
Multi-plate handcolored etching  
14 x 10 inches
- \*15. **TIMEPIECE** 1983  
Multi-plate handcolored etching  
28-1/2 x 21-1/2 inches

**Doyle Gertjeansen**

- \*16. **BLUE DANCING** 1984  
Acrylic on canvas  
60 x 60 x 2 inches
17. **CRAWLERS II** 1984  
Mixed media on paper  
36 x 48 x 1 inches

**Robert Gordy**

- \*18. **MALE HEAD** 1982  
Monotype  
36 x 28 x 1-3/4 inches
19. **FEMALE HEAD** 1984  
Monotype  
50 x 40 x 1-3/4 inches

**Ann Hornback**

- \*20. **PUTTING ON THE DOG** 1983  
Watercolor  
23-1/2 x 21-1/4 inches
21. **NIGHTFALL** 1984  
Watercolor  
21 x 20-1/2 inches

**Richard A. Johnson**

- \*22. **BLUE DIAMOND** 1984  
Acrylic on canvas  
66 x 66 x 2 inches
23. **LAW TALK** 1983  
Acrylic and mixed media on canvas  
51-1/2 x 57-1/2 x 2 inches

**Arthur Kern**

- \*24. **JUGGLER** 1982  
Polyester resin  
15 x 13 x 5 inches
25. **HORSE LEG HATTIE** 1983  
Polyester resin  
16 x 11 x 5 inches

**Ida Kohlmeyer**

- \*26. **CIRCUS SERIES 84—20** 1984  
Oil and mixed media on canvas  
48 x 42 inches

**John H. Lawrence**

- \*27. **FLOODED FIELD, OUACHITA PARISH, LOUISIANA** 1983  
Gelatin silver print  
10 x 20 inches
28. **FLOODWAY, BOHEMIA, LOUISIANA** 1983  
Gelatin silver print  
18 x 14 inches



**Shirley Rabé Masinter**

29. **THANKS ST. ROCH** 1983

Watercolor  
8 x 13 inches

- \*30. **HOMAGE TO ST. ROCH** 1983

Watercolor  
17-1/2 x 18 inches

**Bunny Matthews**

- \*31. **ADAM AND EVE** 1984

Ink and color pencils  
10 x 12-1/4 inches

32. **FOUR-ON-THE-FLOOR** 1984

Ink and color pencils  
10 x 12-1/4 inches

**Grover E. Mouton III**

33. **WALL STREET IN SPACE** 1981

Grophite and wax color on photographic paper  
32 x 26 x 2 inches

- \*34. **PALM TREE IN SPACE** 1982

Pencil and wax color on photographic paper  
28 x 24-1/2 x 1-1/4 inches

**Stevenson J. Palfi**

- \*35. **PIANO PLAYERS RARELY EVER PLAY TOGETHER** 1982

Video  
Playing time 76 minutes, 37 seconds

**Wellington Reiter**

- \*36. **RITUAL AND RESPONSE #3** 1983

Pointed wood construction  
120 x 50 x 144 inches

**Josephine Sacabo**

- \*37. **DESIRE** 1983

Block-and-white photograph  
16 x 20 inches

38. **STREET DANCING** 1983

Block-and-white photograph  
16 x 20 inches

**Steve Sweet**

39. **LORI YAROTSKY** 1983

Xerox on nylon and acrylic point  
41-1/4 x 29-3/8 x 2-3/4 inches

- \*40. **ELIZA GANARD** 1983

Xerox on nylon  
47-1/2 x 31-3/4 x 2-3/4 inches

**Terry Weldon**

- \*41. **COLLAR STONE/B.G.** 1984

Cost stone with stain  
9 x 22 inches in diameter

42. **STUDY FOR FRAGMENTED STEEL** 1984

Metol and enamel  
22 x 22 x 1-5/8 inches

**Edward Whiteman**

- \*43. **A DIFFERENT PLACE** 1982

Acrylic on paper  
66 x 52 inches

44. **NAVAHO NO. 2** 1983

Acrylic on paper  
61 x 48 inches



# The Artists

## AMY R. ARCHINAL

### BORN:

November 12, 1959, Richmond, Virginia

### EDUCATION:

B.A., English and Studio Art, University of Richmond, Virginia  
M.F.A., University of New Orleans, August 1984

### CURRENT POSITION:

Instructor, Country Day Summer Arts Program

### NEW ORLEANS GALLERY AFFILIATION:

Tilden-Foley Gallery

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## ANDREW S. BASCLE

### BORN:

April 16, 1952, Houma, Louisiana

### EDUCATION:

B.A., Nicholls State  
M.F.A., University of New Orleans

### NEW ORLEANS GALLERY AFFILIATION:

Galerie Jules Lafargue

## JACKIE BISHOP

### BORN:

October 1, 1955, Long Beach, California

### EDUCATION:

University of Kansas  
B.A., University of New Orleans  
M.F.A., Tulane University

### CURRENT POSITION:

Full-time Painter

### NEW ORLEANS GALLERY AFFILIATION:

Galerie Jules Lafargue

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## EMERY CLARK

### BORN:

September 12, 1950, New Orleans, Louisiana

### EDUCATION:

B.F.A., Newcomb College, 1968  
Boston University School of Fine Arts, 1969  
Skowhegan School of Painting and Sculpture,  
Skowhegan, Maine, 1971  
M.F.A., Newcomb College, Tulane University, 1981

### CURRENT POSITION:

Self-Employed Artist

### NEW ORLEANS GALLERY AFFILIATION:

Galerie Simone Stern



## **SANDRA RUSSELL CLARK**

### **BORN:**

December 31, 1949, New Orleans, Louisiana

### **EDUCATION:**

Self-taught Photographer

### **CURRENT POSITION:**

Free-Lance Photographer

### **NEW ORLEANS GALLERY AFFILIATION:**

Tilden-Foley Gallery

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## **GEORGE DUREAU**

### **BORN:**

December 28, 1930, New Orleans, Louisiana

### **EDUCATION:**

Louisiana State University, Baton Rouge, Louisiana  
School of Architecture, Tulane University,  
New Orleans, Louisiana

### **CURRENT POSITION:**

Self-employed Artist

### **NEW ORLEANS GALLERY AFFILIATION:**

Tilden-Foley Gallery

## **RANDY ERNST**

### **BORN:**

February 28, 1954, New Orleans, Louisiana

### **EDUCATION:**

B.A., University of New Orleans  
M.F.A., University of New Orleans

### **CURRENT POSITION:**

Self-employed Artist

### **NEW ORLEANS GALLERY AFFILIATION:**

Arthur Roger Gallery

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## **ALAN GERSON**

### **BORN:**

September 4, 1952, New Orleans, Louisiana

### **EDUCATION:**

B.A., Boston University  
M.F.A., University of New Orleans

### **CURRENT POSITION:**

Visual Arts Coordinator of the Contemporary Arts Center

### **NEW ORLEANS GALLERY AFFILIATION:**

Aaron-Hastings Gallery



## DOYLE GERTEJEJANSEN

### BORN:

September 1, 1948, Minnesota

### EDUCATION:

B.S., Mankato State University, 1969

M.F.A., University of Minnesota, 1971

### CURRENT POSITION:

Chairman, Department of Fine Arts, University of New Orleans

### NEW ORLEANS GALLERY AFFILIATION:

Arthur Rager Gallery

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## ROBERT GORDY

### BORN:

October 14, 1933, Jefferson Island, Louisiana

### EDUCATION:

B.A., Louisiana State University

M.A., Louisiana State University

### NEW ORLEANS GALLERY AFFILIATION:

Arthur Rager Gallery

## ANN HORNBACK

### BORN:

June 5, 1945, Bowling Green, Kentucky

### EDUCATION:

B.F.A., Saint Mary's College, Natre Dame, Indiana

### CURRENT POSITION:

Self-employed Artist

### NEW ORLEANS GALLERY AFFILIATION:

Galerie Jules Lafargue

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## RICHARD A. JOHNSON

### BORN:

February 26, 1942, Minneapolis, Minnesota

### EDUCATION:

B.F.A., Minneapolis College of Art and Design,  
Minneapolis, Minnesota, 1965

M.F.A., Washington University, St. Louis, Missouri, 1968

Post Graduate Study, Prix de Rome, Fellowship in Painting,  
American Academy in Rome, Italy

### CURRENT POSITION:

Associate Professor of Art, University of New Orleans

### NEW ORLEANS GALLERY AFFILIATION:

Galerie Simanne Stern



## ARTHUR KERN

### BORN:

October 27, 1931, New Orleans, Louisiana

### EDUCATION:

M.F.A., Tulane University

### CURRENT POSITION:

Professor of Art, Tulane University

### NEW ORLEANS GALLERY AFFILIATION:

Mario Villa Gallery

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## IDA KOHLMAYER

### BORN:

November 3, 1912, New Orleans, Louisiana

### EDUCATION:

B.A., English Literature, Newcomb College,  
New Orleans, Louisiana, 1933

M.F.A., Newcomb Art School of Tulane University,  
New Orleans, Louisiana, 1956

Studied with Hans Hofmann, 1956

### CURRENT POSITION:

Self-employed Artist

### NEW ORLEANS GALLERY AFFILIATION:

Arthur Roger Gallery

## JOHN H. LAWRENCE

### BORN:

August 4, 1953, New Orleans, Louisiana

### EDUCATION:

B.A., English and Art History, Vassar College, 1975

### CURRENT POSITION:

Curator, The Historic New Orleans Collection

### NEW ORLEANS GALLERY AFFILIATION:

Arthur Roger Gallery

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## SHIRLEY RADÉ MASINTER

### BORN:

December 11, 1932, New Orleans, Louisiana

### EDUCATION:

B.F.A. in Fine Arts, Newcomb College, Tulane University  
Certificate, Commercial Art, Rabouin Vocational School  
Independent Studies; John McCrady Art School and  
The University of London

### NEW ORLEANS GALLERY AFFILIATION:

Tilden-Foley Gallery



## BUNNY MATTHEWS

### BORN:

February 15, 1951, Monroe, Louisiana

### EDUCATION:

Self-taught Artist

### CURRENT POSITION:

Cartoonist, Times-Picayune Newspaper  
Art Director of P.R. Advertising Agency  
Senior Editor of *Wave Length*

### NEW ORLEANS GALLERY AFFILIATION:

Galerie Jules Loforgue

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## GROVER E. MOUTON III

### BORN:

November 18, 1946, Lafayette, Louisiana

### EDUCATION:

Bachelor of Architecture, School of Architecture,  
Tulane University, New Orleans, Louisiana 1967—1971  
Architecture Diploma, American Academy (Rome Prize),  
Rome, Italy, 1971—1973

Master of Architecture, Graduate School of Design, Harvard  
University, Cambridge, Massachusetts, 1973—1974

### CURRENT POSITION:

Artist-Architect and Assistant to Dean, Project Development,  
Architecture School, Tulane University

## STEVENSON J. PALFI

### BORN:

August 27, 1952, Chicago, Illinois

### EDUCATION:

University of Chicago High School, 1966—1970  
B.A., Clark University, 1970—1974

### CURRENT POSITION:

Independent Video Producer

### NEW ORLEANS GALLERY AFFILIATION:

Contemporary Arts Center

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## WELLINGTON REITER

### BORN:

August 29, 1957, Akron, Ohio

### EDUCATION:

Tulane University Architecture School

### NEW ORLEANS GALLERY AFFILIATION:

Arthur Roger Gallery



## JOSEPHINE SACABO

**BORN:**

August 21, 1944, Laredo, Texas

**EDUCATION:**

B.A., Bord College

**CURRENT POSITION:**

Free-lance Photographer

**NEW ORLEANS GALLERY AFFILIATION:**

Morio Villo Gollery

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## STEVE SWEET

**BORN:**

Morch 13, 1952, Boston, Mossachusetts

**EDUCATION:**

B.A., Antioch College, Yellow Springs, Ohio

**CURRENT POSITION:**

Self-employed Artist

**NEW ORLEANS GALLERY AFFILIATION:**

Aoron Hostings Gollery

## TERRY WELDON

**BORN:**

November 2, 1947, Cleveland, Ohio

**EDUCATION:**

Cleveland Institute of Art  
Provincetown Workshop

**CURRENT POSITION:**

Sculptor

**NEW ORLEANS GALLERY AFFILIATION:**

Arthur Roger Gollery

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## EDWARD WHITEMAN

**BORN:**

December 16, 1938, Buffolo, New York

**EDUCATION:**

Associate Degree in Applied Sciences, Albright Art School,  
Stote University of New York, Buffolo, New York

**NEW ORLEANS GALLERY AFFILIATION:**

Arthur Roger Gollery













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